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attempt has been made to teach with any system or supervision. The normal schools of which four have been recently organized, do not teach it except spasmodically in the summer courses, and the authorities seem grossly ignorant about the subject and its significance. I am bestirring myself in the cause and expect to put on a campaign at the psychological moment before the State Teachers' Association meets in March. I also expect to be heard before this body, if the officers will grant me the privilege. It is a stupendous task to train teachers to do grade work, and even with the cordial support of a thoroughly intelligent superintendent it is a heavy task in my own community. However, the average child of the south is musical, and with a competent teacher, I find the classes capable and actually doing as good work and getting as fine results as are being attained anywhere.

DIST. OF COLUMBIA: HAMLIN E. COGSWELL, WASHINGTON.

I am now looking forward to the end of this terrible war, when we can invite the M. S. N. C. to hold a great World Peace Jubilee in the Capitol City, when every supervisor in the United States will be present and assist in making it the greatest ever.

All concerts given by local talent are given as a benefit for some one of the various war activities.

Having been appointed by the War Commission, as chairman of Community Music for the soldiers, I find ample opportunity to devote every spare moment to this work. Indeed, there is enough to do to keep more than one person busy all of the time.

On December 9th, the Federation of Women's Clubs, held a national convention, and an audience of four thousand filled the auditorium of the new Central High School, where under the direction of several different leaders a most successful community sing was held.

Last Sunday afternoon, an audience (or rather a chorus) of thirty-thousand people assembled in front of the Treasury Building and led by your humble servant, accompanied by the full Marine Band, sang Christmas carols. It was a most inspiring sight as well as a great uplift. Had you been listening, you might have caught the echo.

I am looking forward to the Evansville Meeting where I hope to meet every live supervisor.

What to Expect in Music

STANDARDS OF ATTAINMENT IN MUSIC
IN EACH OF THE EIGHT YEARS OF ELEMENTARY SCHOOL,
AND METHODS OF MEASURING THESE ATTAINMENTS.

By WILL EARHART, PITTSBURGH, PA.

(EDITOR'S NOTE. It required all the Editor's persuasive powers to get this paper for publication. Supervising the music in the great city of Pittsburgh is work enough for one man, but to this Mr. Earhart is obliged, through his sense of civic and general educational responsibility, to add many other local, state, and national tasks. This paper was written for a Teachers' Institute held in Pittsburgh, the theme of which was the measurement of attainments in the various school subjects. In explanation of his reluctance to have this paper appear in print Mr. Earhart writes: "It is not that I feel

that anything is wrong with the paper, except that it is not worked out completely enough. I have had a terrifically strenuous four or five weeks. Absolutely no let-up and had to write that paper the evening before its presentation, after a full day's work and between 9:00 P. M. and 3:45 A. M. When you read it you will doubtless see that this explains it." The Editor, however, felt that the paper contained so much of value that it ought to be printed. He believes that the Journal readers will agree with him. —P. W. D.)

It seems advisable at the outset to declare that this discussion, in the speaker's own estimate, is a most modest attempt in a field of investigation that, for the greater part, has not yet been upturned by the pedagogical plough. I shall qualify this statement to a degree, later. Just now I wish to point out that music has only so lately approached the rank of a regular branch of study that it has not entered into the focus of expert educational investigation. Those persons who have the knowledge of education necessary to the wise interpretation of the facts often are themselves the products of curricula that were barren of musical instruction: and those who have the musicianship requisite to the operation of a course of study are quite likely to lack the knowledge of education that is necessary. Between the two, music has successfully eluded expert pedagogical study.

Then, too, distinction should be made at this early moment, between attainments in music and results achieved by means of music. Music is an art and its value to mankind is an art value. "Attainments in music" is likely to suggest, though it does not necessarily mean, arrival at a certain stage of knowledge and proficiency: "results achieved by means of music" implies development of aesthetic sense, the remoulding of the deep and broad subjective moods or temperamental attitudes of the individuals affected. The first calls our thought to the development, along certain lines, of the intellect of the student; the second calls our thought to the enrichment of his affective nature.

Unquestionably the result which music can and should have upon the profound temperamental colorings of people constitutes its chief claim to our attention. But this result is precisely the thing that is difficult to measure. Its outcome in action of any sort is indirect and indefinite; for it colors action in general rather than directs any reaction in particular. Again, a quality of feeling in an individual is only discernible and can only be valued by one who is invested by a like quality of feeling. In other words, evaluation in such cases is personal, not impersonal, not intuitive, not rational, and cannot be conducted upon a purely cold and abstract scientific basis.

It is just here that such measure of distrust as I am forced to own, of standards and measurements applied to school music teaching, assails me. The conquests of the intellect can be seen and measured; the progress of the spirit, it may be, can be measured by the same scientific computation, but I doubt whether such spiritual values can best be interpreted in terms of scientific formulae. We do not choose a wife that way. (I fancy I hear some disillusioned scientist ejaculate: "That's just what's the matter"; but I ignore him). Each world has its own values and its own means of evaluation, which are not easily translated into terms of the other. The tools of either world are clumsy or inept when applied to

the things of the other world. One might measure, were he ingenious enough, by concrete means, the degree of sensitizing of feeling, ennoblement of mood, and fortifying of spirit experienced by a class singing Whitman's "O Captain, My Captain" as set to music by Edgar Stillman Kelly; but I think it may be much better discerned by sympathy than computed. On the other hand, one might cheerfully assume, by way of intuition, that a class supposedly reading a part-song, with piano accompaniment, really knew to an individual what it was doing, and was reading, not following by rote or "vamping"; but I think this might much better be secured scientifically than discerned intuitively.

All of this is merely by way of saying that measurement of attainment has its limitations—and what has not? Certainly, as was said by a speaker yesterday, it is foolish not to measure the things that are measurable merely because there are other things which are immeasurable. But, on the other hand, when we begin our measurements two dangers must be guarded against. One danger is that we may not discern the point of limitation of measurements, and may consequently endeavor to measure the unmeasurable and the immeasurable. The other is that we may fall into the error of assuming that where our measurement ceases, these values, too, leave off. This latter danger is the greater one. There are always so many matter-of-fact persons who can discern nothing which does not fill three dimensions in space, there is always such likelihood of arrogance of intellect that will deny what it cannot see through its lenses, that one must genuinely fear to introduce this late intellectual engine into his schools until he has safeguarded its introduction in every conceivable way. Especially is this true when measurements are to be applied to such a subject as music, where the ultimate values are of a sort quite incommensurate with the scales and tests at present devised.

I say "at present devised" because I have a wholesome respect for the prowess of our scientists. I am aware, for instance, that Dr. Carl Seashore has devised scientific means for testing the native musical endowment of a prospective student, that are so good that they threaten to take from the musician his perquisite of making a purely musical judgment. In many similar endeavors the scientists have shown an almost uncanny ability to prove, by quite irrelevant means, that what we know all along was true, *is* true. I will not go so far as to say that in those fields where intuition or direct knowledge operate they have shown us anything new; but there is comfort in receiving from so unexpected a quarter, such corroboration and assistance as they bring. For instance, geometrical, physical and chemical proof that the rose *is* more beautiful than the cabbage, biological proof that mother love *does* exist, psychological proof that the mood engendered by a symphony is superior to that engendered by a so-called musical comedy is of vast assistance to the artist, youth or teacher beset by obstinate opposition from the other fellow who simply doesn't "see it" at all.

While the foregoing has been recited somewhat lightly, there is obviously a current of genuine seriousness beneath it. Our tastes, our feelings, never feel quite firm, are never completely accepted by us, until they

have received the approval of our intellects. We betray an uneasy reluctance to accept as good that which we only *feel* is good. Our feelings are, from this point of view, the shock troops; our intellects must follow them with the solid business of winning and establishing permanently the positions which they open.

There are, then, standards of attainment in music and standards for results through music, and both of these are susceptible, I think, of some sort of measurement. Standards of attainment are quite definite, are readily discerned and may be quite easily measured quantitatively by concrete means. Standards of subjective results through music are comparatively indefinite, are less easily and surely discerned, and must be measured qualitatively rather than quantitatively, and, I fear by much less concrete means. In setting down, in tentative fashion, standards and measurements in music for each of the eight years of the elementary school, I shall try to keep both kinds of values and measurements in mind. The hearer, however, will quickly discover that there is a large preponderance of statements dealing with standards and measurements of attainment, as compared with the number of statements dealing with subjective results and their measurement; and he will also discover that standard attainments are stated more positively than are methods of measuring them. By way of apology for this latter shortcoming, one can repeat only that there has been but little concerted discussion and effort along lines of measurement in music. But first let us go back and pick up a thread of discussion that was left hanging. (Concluded in next issue.)

THE MUSICAL ALLIANCE

By JOHN C. FREUND.

(EDITOR'S NOTE. At the request of the Editor, Mr. John C. Freund, President of the recently launched national organization of all types of musicians and workers in musical lines, has taken time from his busy life to write informally and intimately concerning this organization which promises much for the progress of music in our country. This article may well serve as an introduction to the address which our President Miller has arranged to have Mr. Freund give at Evansville.—P. W. D.)

The Musical Alliance of the United States is an evolution which came about in this way. Previous to the year 1913 I had been engaged in making some serious researches with the idea of proposing a plan for a daily paper for women and run by women. My early investigations disclosed the fact that 90 per cent. of all advertising, upon which papers absolutely depend virtually for their existence, was directed at the women.

Incidentally I came across the astounding fact, unknown at the time, that this country spends on music in all its forms, and on musical instruments, the astounding sum of some \$600,000,000 a year, which was more than all Europe was spending at the time, and, indeed, was more than we were spending at the time on the army and navy, and one could include the postal receipts, the butter crops, and some other crops. Since then the amount has gone up to nearly \$700,000,000. One concern alone, the Victor Talking Machine Co., will do a business this year of nearly \$70,000,000.